

Gems of Antiquity

Vocal
Masterpieces
covering a period from
1240 to 1786

Edited by
Dr. Otto Neitzel

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GEMS OF ANTIQUITY

VOCAL MASTERPIECES

EDITED BY

DR. OTTO NEITZEL

THE JOHN CHURCH COMPANY

Cincinnati New York Chicago Leipsic London

indeed in *Scars*

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PREFACE

This volume of Gems of Antiquity presents a collection of the rarely heard songs of various nations, written during the early middle ages.

Inasmuch as the songs written before 1750 were expressed by the melody and figured bass only, we have most carefully modernized the accompaniments, still maintaining the simplicity and characteristic rhythms of the originals.

The translations into English are new and especially adapted for use by English-singing people.

In this work of collecting representative songs of different nations, we have been most fortunate in having at our disposal, not only a great number of public libraries, but many private priceless collections of authentic antiquities.

We have included a few, little-known works by well-known masters, but the majority are genuine gems from the pens of musicians who caught from the throb of the pulse of humanity and swung into exquisite rhythmic melodies, imperishable works of art.

Dr Otto Neitzel.

Cologne.

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While I listen to thy voice

HENRY LAWES
1595-1662

Allegretto solenne

While I lis - ten to thy voice Chlo-ris, I feel my life de-

sp

cay: That pow'r-ful noise Calls my fleet-ing soul a-way. O sup-

f *p* *mf.* *fed.* *

press that magic sound Which destroys with-out a wound; Peace! Peace! Chloris

p

Peace! or sing - ing die, That to-gether thou and I To Heav'n may go. For

p *cresc.* *f* *p*

Adagio

all we know Of what the blessed do a-bove Is that they sing and that they love. (Waller)

cresc. *pp*

Bist du bei mir

Abide with me

J. S. BACH
1685-1750

Andante

Bist du bei mir, geh' ich mit Freu - den zum Ster - ben
A-bide with me Then will I fear not The jour - ney

und zu mei-ner Ruh' zum — Ster-ben und zu mei-ner Ruh'
to that far-off land Where— sorrows cease and all is peace.

Bist du bei
A - bide with

mir, geh' ich mit Freu - den zum Sterben und zu mei-ner Ruh' zum —
me Then will I not fear The journey to that far-off land Where—

Ster-ben und zu mei-ner Ruh! Ach, wie ver-gnügt wär' so mein En - de,
sorrows cease and all is peace. What sweet content To have thee near me

es drück-ten dei-ne lie - ben Hän-de mir die ge-treu-en Au-gen
 Where I may clasp thine hand so gentle And gaze in-to thy faithful

p *mf*

Led. * *Led.* * *Led.* *

zu! Ach wie ver-gnügt wär so mein En - de,
 eyes. What sweet con-tent To have thee near me

p

Led. *

es drück-ten dei-ne lie - ben Hän-de mir die ge-treu-en Au-gen
 Where I may clasp thine hand so gentle And gaze in-to thy faithful

p *mf*

Led. * *Led.* * *Led.* *

zu! Bist du bei mir, geh' ich mit Freu - den
 eyes A - bide with me Then will I fear not

p

zum S-ter - ben und zu mei - ner Ruh' zum Ster - ben und zu mei - ner Ruh'
 The jour - ney to that far - off land Where sorrows cease and all is peace.

cresc. *mf*

Led. *

Alla Trinità beata

Unto Thee, blest Trinity

1450

Andantino

Al - la _____ Tri - ni - - ta be - - a - ta,
 Un - to _____ Thee, blest _____ Tri - ni - ty, ho - ly

p legato

Da noi _____ sem - pre - a - do - ra - ta, Tri - ni -
 Do we _____ of - fer - a - do - ra - tion, We pro -

*mf**mf*.

-ta glo - ri - o - sa, U - ni - ta, mi -
 -claim Thou art glo - rious Three in One, o -

*p**p*

ra - vi - glio - sa! Tu sei man - na sa - po -
 Thou art marr' - lous. Feed us till we hun - ger -

- ro - sa, E tut - ta de - si - de - ro - sa!
 nev - er, Fill our hearts with love for - ev - er

Tu sei man - na sa - po - ro - sa,
 Feed us till we hun - ger - nev - er

E tut - ta de - si - de - ro - sa!
 Fill our hearts with love for - ev - er

J'ai encor un tel paté

(I have here a little cake)

Rondel

ADAM de la HALE

1240-1287

Allegretto grazioso

J'ai en - cor un tel pa - té,
I have here a lit - tle cake,

Qui n'est, bel - le, fre - la - té,
Bet - ter cake was nev - er baked,
Que nous man - ge - rons Ma - rot - te,
Let us eat it, sweet Ma - rot - te

bec à bec et moi et vous,
Tête - a - tête, just you and me.
Que nous man - ge - rons Ma - rot - te,
Let us eat it, sweet Ma - rot - te

dim.

bec à bec et moi et vous.
Tête - a - tête, just you and me.

dim.

p

f

J'ai en - cor un tel cha - pon Qui a gros et gras crê - pon,
I have here a chick - en too, Fat - test one that ev - er grew,

p legato

Que nous man - ge - rons Ma - rot - te, bec à bec et moi et vous;
Let us eat it sweet Ma - rot - te, Tête - a - tête, just you and me,

mf

Que nous mange - rons Ma - rot - te, bec à bec et moi et vous.
Let us eat it sweet Ma - rot - te, Tête - a - tête, just you and me.

dim.

p

f

I pass all my hours in a shady old grove ✓

PELHAM HUMPHREYS
1647-1674

I pass all my hours in a shady old grove, But each shade and While a lone to myself, But when I con-

hours in a shad - y old grove, But I live not the day when I each con - scious bow'r when I find Where I have been hap - py and - self I re - peat all her charms She I love may be lock'd in an - sid - er the truth of her heart, Such an in - no - cent pas - sion, so

see not my love, I sur - vey ev - 'ry walk now my Phil - lis is, she has been kind, When I see the print left of her foot in the - o - ther man's arms; She may laugh at my cares and so false she may kind with - out art, I fear I have wrong'd her and hope she may



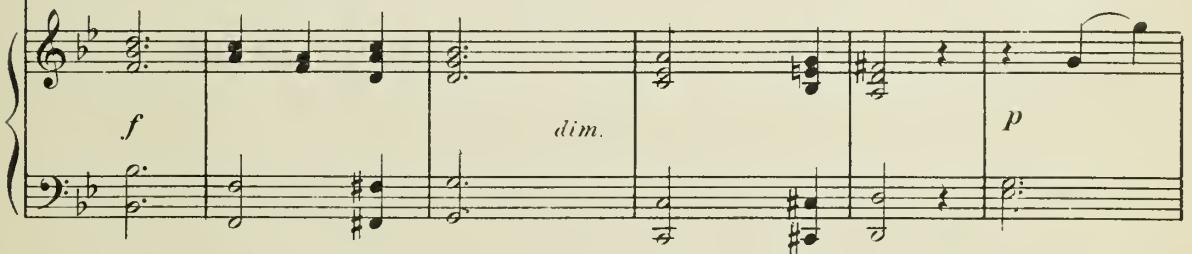
gone, And sigh when I think we were there all a - lone.
 green, And im-a - gine the plea - sure may yet - come a - gain.
 be, To say all the kind things she be - fore said to me.
 be, So full of true love to be jea - lous of me.



rall. un poco



Oh! then 'tis, Oh! then that I think there's no pain Like lov - ing, like
 Oh! then 'tis, Oh! then I think no joys a - bove The plea-sures, the
 Oh! then 'tis, Oh! then that I think there's no pain Like lov - ing, like
 Oh! then 'tis, Oh! then I think no joys a - bove The plea-sures, the



lov - ing in vain.
 plea-sures of love.
 lov - ing in vain.
 plea-sures of love. (King Charles II)



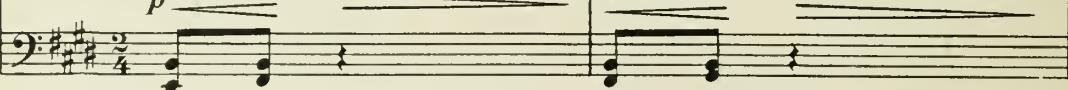
Wonne der Wehmuth

(The Pleasure of Melancholy)

L. v. BEETHOVEN, Op. 83 N° 1

1770-1827

Andante espressivo (quasi Adagio)

Trock-net nicht,
Dry them not,trock-net nicht.
dry them not.Thränen der e-wi-gen Lie-be!
Tears of a love so e-ter-nal.Trock-net nicht.
Dry them notAch nur dem halb-ge-trock-ne-ten Au-ge wie ö-de, wie
Tho' to the eye grown dim with its weep-ing, so empty, sotrot die Welt ihm er-scheint!
dead, the world doth ap-pear.Trock-net nicht,
Dry them not

dim.

p

pp

pp

trock-net nicht, Thrä-nen un-gliick-li-cher Lie-be, un-gliick-li-cher
 dry them not, Tears for a love prov-en faith-less, a love prov-en

ritard molto a tempo cresc.
 Lie - be! Trock-net nicht, trock - net nicht, Thrä -
 faith - less. Dry them not, dry them not, Tears -

ritard pp a tempo cresc.
 f dim.
 Ped.

-nen un - glück - li - cher Lie - be! un - glück - li - cher
 - for a love prov-en faith - less. a love prov-en

p f dim.
 *

Lie - be! Trock - net nicht!
 faith - less, Dry them not. (Goethe)

smorz.
 pp

Bright Phoebus

JAMES HOOK
1746-1827

Vivace

Bright

Rev. * Rev.

* 26.

11

Phœbus has mount-ed the chariot of day, And the Horns and the

1

hounds call each sports - man — a - way, — and the Horns and the

hounds call each sportsman a - way.

Rev.

*

Thro' woods and through mead-ows with speed now they bound, While

health, ro - sy health is in ex - er - cise found, Thro' woods and through

mea - dows with speed now they bound, While health, ro - sy

health is in ex - er - cise found, Hark a - way, hark a -

- way

Hark a - way is the word to_ the sound of the Horn

*p**pp*

e - cho,

And e - cho,

and

p

e - cho,

and e - cho, blithe

e - cho makes jo-vial the morn.

pp

Each hill and each
At length Puss is

Ad. * *Ad.* * *Ad.* *

val - ley_ is_ love-ly to view, While Puss flies the_ co - vert and
caught and lies pant-ing for breath, And the shout of the_ hunts-man's the

dogs quick pur - sue while Puss flies the co - vert, and dogs quick pur -
sig - nal of death, and the shout of the hunts-man's the

- sue.
death.

Be - hold where she
No joys can de -

f

p

Ad. *

A musical score for 'The Hunting Horn' in G major, 2/4 time. The vocal part is in soprano range, and the piano accompaniment is in the bass and treble staves. The lyrics describe a hunting scene with a horn call. The vocal line includes a melodic line with eighth and sixteenth notes, and the piano part features eighth-note chords.

sue her a main, Be - hold where she flies o'er the wide spread-ing
pleas-ures must yield, No joys can de - light like the sports of the

A musical score for 'The Hunting Horn' featuring two staves. The top staff is for voice and piano, with lyrics: 'plain, While the loud ope ning pack pur sue her a main field, To hunt ing all pas times and pleasures must'. The piano part includes a dynamic instruction '1' above the staff. The bottom staff is for piano, showing harmonic progression and bass line. The score is in common time, with a key signature of one flat. The vocal line includes eighth and sixteenth note patterns, and the piano part features eighth-note chords and bass notes.

At yield. Hark a - way
hark a -

- way, Hark a - way is the word to - the sound of the Horn

p *pp*

And e - cho, and

p

e - cho, and e - cho, blithe e - cho makes jo-vial the morn.

pp *f*

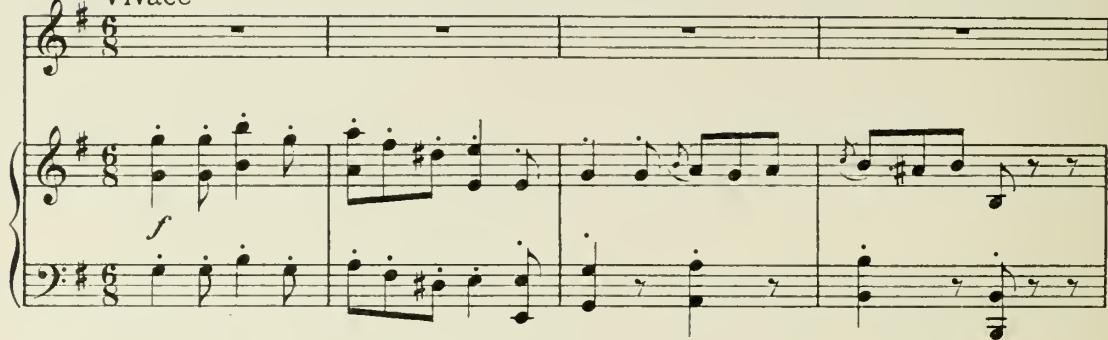
Lawn, as white as driven snow

(Autolycus' Song)

WILLIAM LINLEY

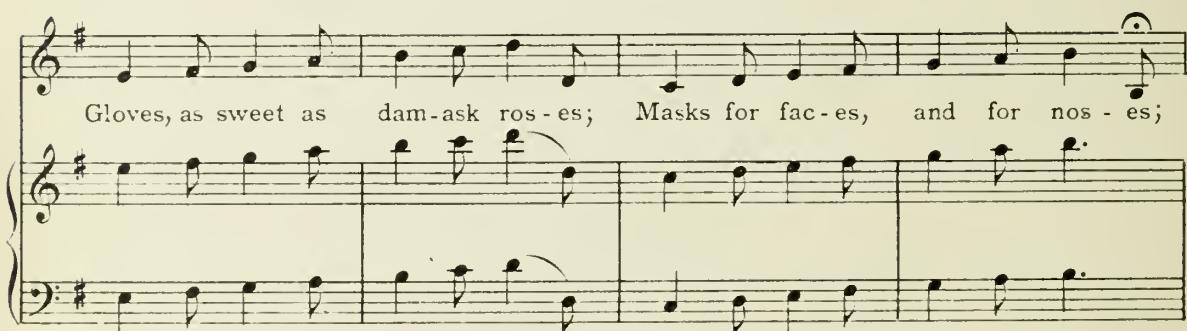
1767-1835

Vivace



Lawn as white as driv - en snow; Cy - press, black as a - ny crow;

p e stace.



Bu - gle-brace - let, neck - lace-am - ber. Per - fume for a la - dy's cham - ber:

pp

R.D.

* R.D.

*

Gold - en quoifs, and sto-machers, For my lads to give their dears, to
 rit. a tempo
 give their dears, to give their dears, Come, buy, — come buy, —
 cresc.
 pp cresc.
 Buy lads of me, come buy of me, Or
 else your lass - ies cry. — (From "A Winter's Tale")
 con vigore

Douce dame jolie

(Sweet-heart, gentle and pretty)

GUILLAUME de MACHAULT

1295-1377

Andantino

Sheet music for the first system of 'Douce dame jolie'. The key signature is one flat, and the time signature is 3/4. The vocal line begins with a short rest, followed by a melodic line with eighth and sixteenth notes. The lyrics 'Douce' and 'Sweet-heart,' are written in a smaller font below the staff. The piano accompaniment consists of a bass line in the bass clef and a treble line above it, with various chords and rhythmic patterns.

Sheet music for the second system of 'Douce dame jolie'. The vocal line continues with the lyrics 'dame joli - e,' and 'Pour Dieu ne pen - - ses.' The piano accompaniment provides harmonic support with sustained notes and chords.

Sheet music for the third system of 'Douce dame jolie'. The vocal line continues with 'gen - tle and pret - ty,' and 'I pray thee now in.' The piano accompaniment features a more active bass line.

Sheet music for the fourth system of 'Douce dame jolie'. The vocal line continues with 'mi - e' and 'Que nulle ait seig - nou - ri - e.' The piano accompaniment includes a bass line with sustained notes.

Sheet music for the fifth system of 'Douce dame jolie'. The vocal line continues with 'pit - - y' and 'Look on me, low - ly kneel - ing.' The piano accompaniment features a bass line with sustained notes.

Sur moi, fors — vous seu - le - ment.
 At thy feet, — queen of my heart.

cresc. *mf*

Dou - ce da - me jo - li - e, Tous les jours
 Sweet-heart gen - tle and pret - ty, I pray thee

de ma vi - e Sans nul - le tri - che - ri - e, Vous ai ser -
 hear my dit - ty. All my love I'm re - veal - ing. Thee I'll love -

- vie hum - ble - ment.
 'till death shall part.

Stets barg die Liebe sie

She never told her love

Aus Shakespeare

JOSEPH HAYDN

1732-1809

Largo assai

con espressione

p *p* *f* *fp* *fp*

fp *p* *f*

p *p* *p* *p* *p*

p *p cresc.* *f* *p*

barg die Lie-be sie, stets barg die Lie-be sie; doch dieses Ber-gen, wie in
nev - er told her love, she nev - er told her love, but let con - ceal - ment like a

pp

Knos - - pen ein Wurm, zehrt' ih - re Wan - ge
 worm in the bud Feed on her dam-ask

atempo animato
 ab. Sie
 cheek. She

glich der Dul-dung auf dem Grab - mal, lä - chelnd, lä - chelnd traur'gen
 sat like pa - tience on a mon - u - ment smil - ing, smil - ing at

Blick's, lä - chelnd, lä - chelnd traur'gen
 grieß, Smil - ing, smil - ing at

Blick's.
 grieß.

Ere around the huge oak

WILLIAM SHIELD
1718-1829

Allegretto grazioso



1. Ere a - round the huge oak that o'er - shad - ows yon
 2. Could I trace back the time,— a far dis - tant
 3. He— dy - ing, be-queath'd to his son a good



mill, The fond i - vy had dar'd to en - twine; Ere the
 date, Since my an - ces - tors toil'd in this field; And the
 name, Which, un - sul - lied de - scen - ded to me; For my



church was a ru - in, — that nods on the hill, Or the
farm which I hold on your Hon - or's es - tate Is the
child I've pre - serv'd it, — un - blem - ish'd with shame, And it

p

a tempo

rook built his nest in the pine, Or the rook built his nest in the
same that my grand - fa - ther till'd, Is the same that my grand - fa - ther
still from a spot shall be free, And it still from a spot shall be

cresc. *f* *fz*

pine.
till'd.
free. (From O'Keefe's Farce "The Farmer")

mf

Vom Tode

Death

L. v. BEETHOVEN, Op. 48, № 3
1770 - 1827

Moderato, un poco lento

Mei - ne Le - bens - zeit ver - streicht, stünd - lich
 Swift - ly pass - eth life a - way, Hour - ly

p
pp

eil' ich zu dem Gra - be, und was ist's, das ich viel -
 toward the grave it wan - eth, And we know not, day by

cresc. *f*

leicht, das ich noch zu le - ben ha - be?
 day, How much more of life re - main - eth.

decrease.

pp

pp

Denk', o Mensch, an dei - nen Tod! Säu - me
 Think, O man, thine end is nigh: Tar - ry

cresc. > *f* *p*

nicht, denn Eins ist Noth, säu - me nicht, _____ denn Eins
 not, but learn to die, tar - ry not, _____ but learn

cresc. *sf decresc.* *p*

f *p* *rall.*

ist Noth, säu - me nicht, _____ denn Eins ist Noth.(Gellert)
 to die, tar - ry not, _____ but learn to die.

cresc. *f* *p*

smorzando

()

Abendempfindung*

Evening Thoughts

W. A. MOZART
1756-1791

Andante espressivo

Con Pedale

A - bend ist's, die Son - ne ist ver-
E - ven - tide! The sun's ca-reer is

This system begins with a treble clef, a key signature of one flat, and common time. The vocal line starts with a long rest followed by a dotted half note. The piano accompaniment consists of eighth-note chords. The vocal part continues with eighth-note patterns. The lyrics are: "A - bend ist's, die Son - ne ist ver- E - ven - tide! The sun's ca-reer is". The instruction "Con Pedale" is written below the bass staff.

-schwun - den und der Mond strahlt Sil - ber-glanz.
fin - ish'd, Lu - na gleams with sil - ver light

This system continues with a treble clef, one flat key signature, and common time. The vocal line starts with eighth-note patterns. The piano accompaniment consists of eighth-note chords. The lyrics are: "-schwun - den und der Mond strahlt Sil - ber-glanz. fin - ish'd, Lu - na gleams with sil - ver light".

So ent-flihn des Le-bensschönste Stun-den, flieh'n vor-ü - ber wie im
Thus life's fair - est hours are fast di - min-ish'd, Whirl-ing by in rap-id

This system continues with a treble clef, one flat key signature, and common time. The vocal line starts with eighth-note patterns. The piano accompaniment consists of eighth-note chords. The lyrics are: "So ent-flihn des Le-bensschönste Stun-den, flieh'n vor-ü - ber wie im Thus life's fair - est hours are fast di - min-ish'd, Whirl-ing by in rap-id".

Tanz!
flight.

Bald ent-fliht des Le - bens bun - te Scen-e, und der
Soon the che - quer'd scene will pass be - fore us, And the

This system continues with a treble clef, one flat key signature, and common time. The vocal line starts with eighth-note patterns. The piano accompaniment consists of eighth-note chords. The lyrics are: "Tanz! flight. Bald ent-fliht des Le - bens bun - te Scen-e, und der Soon the che - quer'd scene will pass be - fore us, And the".

Vor-hang rollt her - ab;
cur-tain downward move;

aus ist un - ser Spiel,
Our play then will end,

This system continues with a treble clef, one flat key signature, and common time. The vocal line starts with eighth-note patterns. The piano accompaniment consists of eighth-note chords. The lyrics are: "Vor-hang rollt her - ab; cur-tain downward move; aus ist un - ser Spiel, Our play then will end,".

ritenuto

des Freun-des Thrä - ne flies - set schon auf un - ser Grab.
and tears shed o'er us Friend - ship's sweet re - mem - brace prove.

p'attempo

Bald viel-leicht mir weht, wie West-wind lei - se, ei - ne stil - le Ahndung
Soon per-haps will come to me a sum-mons Breath-inglike thegen - tle

patetico

zu: End' ich die - ses Le - bens Pil - ger - rei - se, flie - ge in - das
west; In this wear - y - wand'ring,somesweet mess - age Call - ing to - the

Land der Ruh!
Land of Rest!

Wer - det ihr an mei - nem Grabe
And when ye, dear friends, for me be -

wei - nen, trau - ernd mei - ne A - sche seh'n, dann, o
wail - ing, Mourn - ful weep - be - side my grave, Then will

mf

Freun-de, wil ich euch er-scheinen und will
I in spirit come, unveil-ing truths of Him - mel auf
Heav'n that come euch weh'n.
to save.

f

mf

Schenk' auch du ein Thrän - chen mir, und pflü-cke mir ein
Do thou too a tear be-stow, and ton-der Vio - lets

p

Veilchen auf mein Grab; und mit dei - nem see - len vol - len Bli-cke sieh' dann
bring the turf to grace; May thine eyes, — a soul's bright thoughts which render, Softly

affrettando

raddolcendo

sanft auf mich her - ab, — sieh' dann sanft, sieh' dann sanft - auf mich her -
view my rest - ing place, — soft - ly — view, soft - ly — view — my rest - ing

affrettando

dolce

rall.

ach! schämedich nur nicht, sie mir zu - weih'n! o sie wird in mei - nem Di - a -
gret - ting, Yes, one tear for me, dear heart. O in my ap-point - ed dia - dem's

-de-me dann die schön - ste Per - le sein, o sie wird in mei - nem Di - a -
setting This will beam the rich - est pearl, O in my ap-point - ed dia - dem's

-de - me dann die schönste, die schön - ste, die schön - ste Per - le
set - ting This the rich - est, this will beam the rich - est, rich - est

sein, sie wird die schön - ste Per - le sein, die schön - ste Per - le
pearl, will beam the rich - est pearl, will beam the rich - est, rich - est

attempo
sein.
pearl.

U-4-4

I've been roaming ✓

CHARLES E. HORN
1786-1819

Allegretto

I've been roaming, I've been roaming, Where the mead-ow dew is sweet, And I'm

com-ing, and I'm com-ing, With its pearls up - on my feet; I've been

roam-ing, I've been roaming, Where the mead-ow dew is sweet, And I'm

rall. *a tempo*
 com-ing, and I'm com-ing, With its pearls up-on my feet.
 8

cresc. *p* *f*
 I've been roaming, I've been roaming, O'er the rose and lil - y fair, And I'm
p

com-ing, and I'm com-ing, With their blos-soms in my hair; I've been

p

roaming, I've been roaming, Where the mead-ow dew is sweet, And I'm
p
Re. *

rall. *a tempo*
 com-ing, and I'm com-ing, With its pearls up-on my feet.
 8

cresc. *p* *f*

Un poco meno mosso

I've been roam-ing, I've been roam-ing, Where the

*p espressivo**rit.**rit.*

hon - ey - suck - le creeps, And I'm com - ing, and I'm com-ing, With its

a tempo

kiss - es on my lips; I've been roam-ing, I've been roam-ing, Where the

*a tempo**rall.**a tempo*

mead-ow dew is sweet, And I'm com-ing, and I'm com-ing, With its

*8**cresc.**p*

*

pearls up-on my feet; I've been roam-ing, I've been roam-ing, O - ver

*p**b*

hill and o - ver plain, And I'm com - ing, and I'm com-ing To my

bow-er back a - gain, O - ver hill and o - ver plain To my

cresc.

bow-er back a - gain, And I'm com-ing, and I'm com-ing To my

ritenuto

bow-er back a - gain, to my bow-er back a - gain, to my

a tempo

bow-er back a - gain.

8

Turn ye to me

Words by
JOHN WILSON. (Christopher North)

Not too slow, and with expression

Old Scotch

Andante

The stars are
The waves are

shin - ing cheer - i - ly, cheer - i - ly, *Ho - ro Mhai - ri - dhu, turn ye ^{to} to
danc - ing mer - ri - ly, mer - ri - ly, Ho - ro Mhai - ri - dhu, turn ye to

me: The sea - mew is moan - ing drear - i - ly, drear - i - ly, Ho - ro
me: The sea - birds are wail - ing drear - i - ly, drear - i - ly, Ho - ro

★"Mhairi d'hu" means literally "Dark Mary"

rit. > cresc.

Mhai - ri - dhu, turn ye - to me. Cold is the storm wind that
 (Ma - ry dear) Mhai - ri - dhu, turn ye - to me. Hushed be thy moan - ing, lone

mp

ruf - fles his breast, But warm are the down - y plumes lin - ing his
 bird of the sea, Thy home on the rocks is a shel - ter to

eresc. > tenderly

nest. Cold blows the storm there, soft falls the snow - there, Ho - ro
 thee. Thy home is the an - gry wave, mine but the lone - ly grave, Ho - ro

rit. D. C.

Mhai - ri - dhu, turn ye - to me.
 (Ma - ry dear) Mhai - ri - dhu, turn ye - to me.

rit. dim. > p.

Kein Hällein wächst auf Erden

Soft dews from Heaven falling

W. FRIEDEMANN BACH
1710 - 1784

Andante sostenuto

Kein Häl-lein wächst auf Er - den, der Him - mel hat's be -
Soft dews from Heav - en fall - ing Greet ev - 'ry blade of

thaut, und kann kein Blüm - lein wer - den, die Son - ne hat's er -
gruss, And o'er each blush - ing rose - bud The waves of sun - light

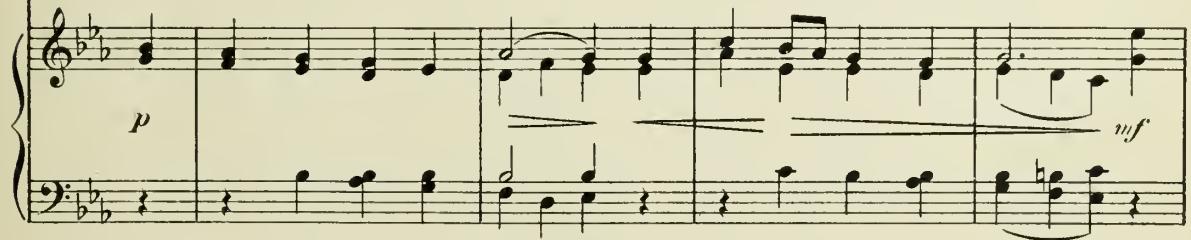
schaut. Wenn du auch tief be - klom - men in Wal - des-nacht al -
pass. When deep in doubts de - spair - ing, God's care shall watch o'er



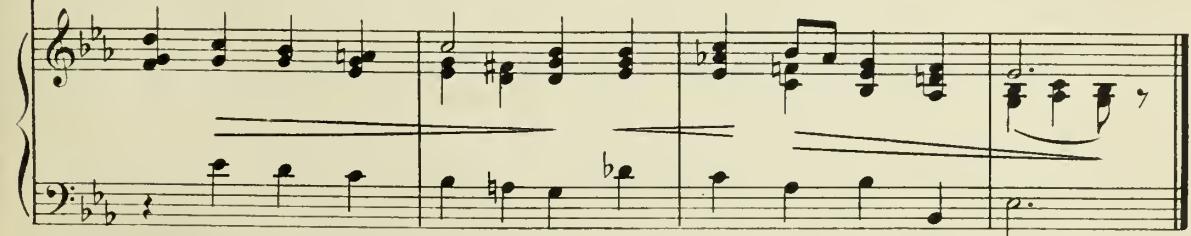
lein, Einst wird von Gott dir' kom - men dein Thau und Son-nen-schein!
thee; His ten - der love pro - teet - ing Shall ev - er faith - ful be.



Dann sprosst, was dir in - des - sen als Keim im Her - zen lag, so
As seeds with - in Earth's bos - om A - wait the touch of Spring, so



ist kein Ding ver - ges - sen, ihm kommt ein Blü - then - tag.
God will ev - 'ry long - ing To its ful - fill - ment bring.



Star vicino

To be near thee

(Aria)

SALVATOR ROSA

1615 - 1673

Andante cantabile

Music for the first system of the aria. The key signature is B-flat major (two flats). The time signature is 3/4. The vocal line begins with a sustained note followed by a series of eighth-note chords. The bass line consists of sustained notes. The vocal part is marked *dolce*.

Music for the second system of the aria. The key signature is B-flat major. The time signature is 3/4. The vocal line begins with a sustained note followed by a series of eighth-note chords. The bass line consists of sustained notes. The vocal part is marked *eresc.* (crescendo), *dim.* (diminuendo), and *p* (pianissimo).

Music for the third system of the aria. The key signature is B-flat major. The time signature is 3/4. The vocal line begins with a sustained note followed by a series of eighth-note chords. The bass line consists of sustained notes. The vocal part contains lyrics: "ci - no al bell' I - dol che s'a - ma, È il più near thee, to hear thee, be - lov'd one, Is the".

dol - ce di - let - to d'a - mor,
 sweet - est of pleas - ures to me,
 È un in - can - to, un' eb -
 And to breathe in - thine

brez - za, u - na bra - ma, Che - due co - ri con -
 car "I - a - dore - thee," Fills - my heart with di -

giun - ge in un cor.
 vine ee - sta - sy.

For - tu - na - to chi in - ten - de gli ac - cen - ti
 It is sweet, at thy feet to be kneel - ing
 Di un af -
 And to

A musical score for 'Fidelity' by G. F. Handel. The score consists of two staves. The top staff is for soprano and includes lyrics in English and Italian. The bottom staff is for basso continuo and includes basso continuo markings. The music is in common time, with a key signature of two flats. The vocal line is melodic, with several eighth and sixteenth note patterns. The basso continuo line provides harmonic support with sustained notes and bassoon entries.

A musical score for a three-part setting (Soprano, Alto, and Bass) in common time and B-flat major. The vocal parts are in soprano, alto, and bass clef. The piano accompaniment is in bass clef. The lyrics are: "ven - do i con - ten - ti Sol ____ con - ces - si ai be - a - to nel ev - er - more faith - ful And ____ as true as the stars in the". The piano part features harmonic chords and bass line.

O - gni be - ne che il cie - lo_ ne_ die.
 Each de - sire that a - wakes in_ thine heart;

Non si con - ti_ fra i gior - ni_ di vi - - ta
 And in dy - ing shall breathe, o - my lov'd one,

Quel che scor - so in a - man - do non è.
 "Death it - s'f can - not keep us a - part!"

eresc.

Chanson à danser

I sigh of love

Old French

Allegro

1. L'a - mour ne trou - ble point mon cœur, l'a -
 2. Quant u - ne belle a pris mon cœur, quant
 3. Pour lui dé - cou - vrir mon ar - deur, pour
 4. Lors- qu'on se pi - que de ri - gueurs, lors -
 1. *I sigh of love, yet hap - py be, I*
 2. *When - ev - er love has smit - ten me, When -*
 3. *And if the way all thorn - y be, And*
 4. *And when I would a - gain be free, And*

mour ne trou - ble point mon cœur; je n'en con - naiss que
 u - ne belle a pris mon cœur, je n'en de - viens pas
 lui dé - cou - vrir mon ar - deur, l'es - poir me sert de
 qu'on se pi - que de ri - gueurs, je vais cher - cher for -
 sigh of love, yet hap - py be, The pain is ev - er
 ev - er love has smit - ten me, I nev - er dream of
 if the way all thorn - y be, Far bet - ter then it
 when I would a - gain be free, I wan - der on, full

la dou - cœur, p
 plus rē - veur } la nuit _____ et le jour! Heu -
 con - duc - teur } tune ail - leurs
 sweet to me
 ills to be
 pleas - es me } cheer - i - ly at night _____ and by day! Con -

reux qui peut rire d'un cœur qui soupirre de
tent - - ed and hap - py, A lov - er who smiles tho' he

trop d'a - mour, heu - reux qui peut rire la
die of love! Con - tent - - ed and hap - py at

nuit et le jour, la nuit et le
night and by day, at night and by

jour.
day.

Vaga rosa

Trailing rose-tree

CONRADIN KREUTZER
1780-1849

Quasi allegretto



Quasi allegretto

Va - ga ro - sa
Trail - ing rose - treeche o - do - ro - sa na - sce lie - ta al primo al-
per - fumed beau - ty, clasp - ing, twin - ing yon dy - ing

bor ap - pas - si - ta sen - za vi - ta
oak, Thy sweet fresh-ness all too love - ly

per - de a se - rai suo co - lor il suo co - lor
Scarce should such em - brace in - voke, Scarce should in - voke.

Se la ma - - no dun pro - fa - no dal - lo ste - lo la -
If the hand ____ of pass - ing strang - er Rude - ly strip and leave

tron - cò og - ni fo - - glia che si -
thee bare, May the thorns ____ which now are

spo - glia di sua fi - ne l'av - vi - sò.
 cov - er'd Bid his hast - y hand be - ware,

og - ni fo - glia che si spo - glia di sua fi - ne l'av -
 May the thorns which now are cov - er'd Bid his hast - y hand

p *p* *p* *p* *f*

- vi - - - sò, ah - si, ah - si, ah - si lav - vi -
 be - - - ware, ah - yes, ah - yes, ah - yes, ah - yes, bid - be -

f *p* *f* *p* *f* *p* *f*

so. ah - si ah - si ah - si l'av - vi - sò.
 ware, ah - yes, ah - yes, ah - yes, bid - be - ware.

p *p* *p* *f* *f*

Che si col - ga o non si col - ga quel bel
 But my sing - ing will soon be si - lent Swift as

fio - re mo - ri - rà no - stra vi - ta
 blos - soms fade a - way. Time is fly - ing,

si fio - ri - ta co - me quello appas - si - rà ap - pas - si -
 all is dy - ing; Mor - tal - beau - ties must de - cay, must all de -

rà.
 cay. Se pe - ri - - re se fi -
 If my love to me be

f pp pp

ni - re de - ve sem-pre quel bel fior
 faith-less, And de - ceiv - ing break my heart,

f

che pe - ri - - sca e almen fi - ni - - - sca fra le brac - cia dell'
 May she suf - - fer end - less a - - - ges Keen - est au - guish from

p

A musical score for a voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with a melodic line of eighth and sixteenth notes, followed by a sustained note and a rest. The lyrics 'a - mor.' and 'Love's dart,' are written below the notes. The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass line, with the right hand providing harmonic support. The vocal line continues with eighth and sixteenth notes, followed by a sustained note and a rest. The lyrics 'che pe - ri - - sca e almen fi -' and 'May she suf - - fer_ end - less' are written below the notes. The piano part continues with the same rhythmic pattern. The vocal line concludes with a melodic line of eighth and sixteenth notes, followed by a sustained note and a rest. The lyrics 'a - mor.' and 'Love's dart,' are written below the notes. The piano part concludes with a rhythmic pattern of eighth and sixteenth notes in the bass line, with the right hand providing harmonic support.

A musical score for voice and piano. The vocal line is in Italian, with lyrics including 'ni-sca', 'fra le', 'braccia dell' a', 'mor ah si', 'ah si', 'a-ges', 'Keen-est', 'an guish from', 'Love's', 'dart. Ah yes', and 'ah yes'. The piano accompaniment features chords and sustained notes. The vocal part includes dynamic markings 'p', 'f', and 'p'.

ah si dell' a-mor ah si, ah si, ah si dell' a-mor.
 ah yes, *from Love's dart.* ah yes, ah yes, ah yes, *from Love's dart.*

La Savoyarde

Tell me, Giannetta

Old Sicilian

Allegro

mf

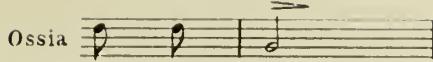
1. As - co Gian - net - ta ti voue - sti lou - gar, la - li - ret - ta,
 2. Jeou voueli un ho - me qui ven - de de ta - bac, la - li - ret - ta,
 1. "Tell me Gian - net - ta, wouldst thou go from home, la - li - ret - ta,
 2. My love is hand - some, tall and fair to see, la - li - ret - ta,

f

as - co Gian - net - ta ti voue - sti lou - gar? Nen - ni ma
 ieou voueli un ho - me qui ven - de de ta - bac. Siñ saoū lou
 Tell me Gian - net - ta, wouldst thou go from home?" "Yes, dear - est
 My love is hand - some, tall and fair to see. Each eve - ning

mai - re, mi voue - li ma - ri - dar, la - li - ret - ta, nen - ni, ma mai - re, mi
 rou - ze et dou - ge lou mous - cat, la - li - ret - ta, siñ saoū lou rou - ze et
 moth - er, and I would mar - ried be, la - li - ret - ta, Yes, dear - est moth - er; and
 sings me a love - ly ser - e - nade la - li - ret - ta, Each eve - ning sings me a

Ossia



voue - li ma - ri - dar.
dou - ge lou mous - cat.
*I would mar - ried be.
love - ly ser - e - nade."*

Quand vou ca - lig - noung
"When you are mar - ried,

Rd.

vous prou-mettoung proung, la-li-ret-ta, quand vou ca - lig - noung vous prou-mettoung
trou - ble will be - gin, la-li-ret-ta, When you are mar - ried, trou - ble will be -

proung
gin.

et quand vous teg-noung vous dog-nouns dou bas - tounng, la-li-ret-ta,
His ser - e - nades will not sound so love - ly then, la-li-ret-ta,

Rd. sempre

Ossia

et quand vous teg - noung vous dog - nouns dou bas - tounng!
His ser - e - nades will not sound so love - ly then!

dim.

Rd.

Pur dicesti, o bocca bella

Lips of Roses

ANTONIO LOTTI

(1667-1740)

Allegretto



A musical score for voice and piano. The vocal line is in soprano C major, 2/4 time. The lyrics are: "ca-ro si, si, che fa" (with a trill over the first two 'si's) and "dise to me. Ah! In thy". The piano accompaniment consists of a bass line and harmonic chords. The vocal line ends with a fermata over the last note of the first line, followed by a dynamic instruction "In" and the continuation of the lyrics "thy".

A musical score for a voice and piano. The vocal line is in soprano C major, 2/4 time. The lyrics are 'boc - ca, boc - ca bel - la, o boc - ca, boc - ca bel - la, dew - y, per - sum'd ros - es, o dew - y, per - sum'd ros - es,'. The piano accompaniment consists of a bass line and harmonic chords. The dynamic is marked 'pp' (pianissimo) for the vocal line and 'ppp' (pianississimo) for the piano line. The vocal line features eighth-note patterns and sustained notes. The piano line includes sustained notes and eighth-note chords.

quel so - va - - vee ca - - ro si, si, quel so -
Gates of Par - a - dise to me, Ah! Gates of

ppriten. un poco

mf

mf

ppriten. un poco

a - vee ca - ro si, che fa tut - to il mio pia -
Par - a - dise to me. In thy smil - ing all joy is

mf a tempo

mf a tempo

f

p psmorz

cer, il mio pia - - cer, il mio pia -
mine, all joy is - mine, all joy is

f

p

pptr

quel so - a - vee ca - ro si, si,
Gates of Par - a - dise to me, Ah

tr

tr

pp ten. ten. ten.

mio pia - cer, il mio pia - cer.
joy is mine, all joy is mine.

p

p

mf ben cantando

Per o -
I do -

cresc.

f

sempr p

pp *rit.* *mf*

con un ba - cio A - mor t'a - pri, — dol - ce —
Wak'd thee ear - - ly with a — kiss, — There - fore

pp *rit.* *mf*

rit. *a tempo pp*

fon - te del go - - der, ah! ah! ah!
thou hast heav'n-ly — bliss, ah! ah! ah!

pp a tempo

cresc. *rit.* *f* *rall. tr*

ah! si, — del go - der.
ah! thou hast heav'n-ly — bliss.

cresc. *f* *rall.*

p

Pur di -
Lips of —

sempre p

ce - sti, o boc - ca, boc - ca bel - la, o boc - ca, boc - ca
 ros - es, o dew - y, per - sum'd ros - es, o dew - y, per - sum'd

bel - la, quel so - a - ve e ca - ro si,
 ros - es, Gates of Par - a - dise to me.

si,
 Ah! che fa - tut - to il mio pia - cer, il
 In thy - smil - ing all joy is mine, all

mio pia - cer.
 joy is mine.

rit.

arrit.

a tempo

mf

ben cantando

rit.

p riten. *pp*

Pur di - ce - sti, o boc - ca,boc - ca bel - la, o boc - ca,boc - ca
Lips of ros - es, o dew - y, per-fum'd ros - es, o dew - y, per-fum'd

riten. *ppp*

mf

bel - la, quel so - va - ve e ca - - ro si, si,
 ros - es, Gates of Par - a - dise to me, Ah!

mf

pp riten. un poco *mf a tempo*

quel so - a - ve e ca - - ro si, che fa tut - to il
 Gates of Par - a - dise to me, In - thy smil - ing all

pp riten. un poco *mf a tempo*

f

mio pia - cer, il mio pia - - cer, il mio pia -
 joy is mine, all joy is mine, all joy is

f *p*

*cer, quel so - a - ve e ca - ro si, si, che - fa
 mine. Gates - of Par - a - disc - to me, Ah! In - thy*

pp ten. ten. ten. mfa tempo

*tut - to il mio pia - cer, che fa tut - to il mio - pia -
 smil - ing all joy is mine, In thy smiling all joy - is -*

mf dim. p

*cer, — il mio pia - cer.
 mine, — all joy is — mine.*

p mf ben cantando

cresc. f

Afton Water

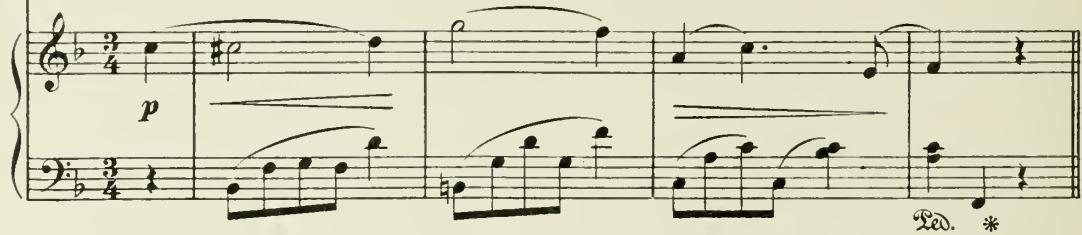
Old Scotch

Andantino espressivo



Flow

Andantino espressivo



Ld.

*

gent - ly, sweet_ Af - ton, a - - mong thy green
 pleas - ant thy ____ banks_ and green_ val - leys be -
 crys - tal stream, Af - ton, how_ love - ly it ____
 gent - ly, sweet_ Af - ton, a - - mong thy green_

Ld.

*

Ld.

*

*

braes,- Flow gent - ly, I'll_ sing thee a__ song in_ thy__
 low, _ Where wild in the_ wood-lands the_ prim - ros - es __
 glides, And winds by the_ cot where, my_ Ma - ry re -
 braes,- Flow gent - ly, sweet riv - er, the_ theme of my_

rit

a tempo

braes,- Flow gent - ly, I'll_ sing thee a__ song in_ thy__
 low, _ Where wild in the_ wood-lands the_ prim - ros - es __
 glides, And winds by the_ cot where, my_ Ma - ry re -
 braes,- Flow gent - ly, sweet riv - er, the_ theme of my_

Ld.

*

Ld.

*

Ld.

*

mf animato

praise; My Ma - - ry's a - - sleep by thy
 blow! There oft as mild eve - ning sweeps
 sides! How wan - - ton thy wa - ters her
 lays: My Ma - - ry's a - - sleep by thy

mf animato

rit. *pp* *lento*

mur - mur - ing stream, Flow gen - ly sweet
 ov - er the lea, The sweet - scen - ted
 snow - y feet lave, As gath - 'ring sweet
 mur - mur - ing stream, Flow gent - ly sweet

lento

rit. *pp*

p a tempo *1-2-3*

Af - ton, dis - turb not her dream. 2. How
 birk shades my Ma - ry and me. 3. Thy
 flow - 'rets she stems thy clear wave! 4. Flow
 Af - ton, dis - turb not her

p

*Reed. **

4 dream! Robert Burns

mf *p*

O del mio dolce ardor ✓

O my belov'd

Aria

CRISTOFORO GLUCK
(1714 - 1787)

Moderato

p dolcissimo

O del mio dol - ce ar -
o my be - lov'd, I

p

dor -
sigh; -bra - ma - - to_og - get - -
for thee I lan - - -to,
guish,bra - ma - - to_og - get - - - to,
for thee I lan - - - - guish.

*Lau - ra che tu re - - spi - - - ri,
 oft do I dream thou'rt near me.*

*al - fin re - spi - - - ro,
 I feel thy pres - - - ence,*

*al - - - fin re -
 I feel thy*

spi - - - - - ro. O - -
 pres - - - - - ence. Tho'

vun - - que il guar - - do io gi - - - - - ro, Le tue
 wear - y I may wan - - - - - der un - to

va - ghe sem - bian - ze A - mo-re in me di - pin - ge: Il
 far dis - tant re - gions, I still, a - wake or dream - ing, See

mio pen - sier si fin - ge cresc.
 thee a - lone a - bout me, Le più lie - - -
 cresc. Ev - er - more

cresc.

cresc.

te spe - ran - - - - -
thou art near

dim. assai

f

dim.

ze; E nel de - si - o che co - si - - - -
me. Where - e'er I go be - lov'd 'tis thee

p

m'em - pie il pet - to Cer - co te,
my heart is seek - ing. Art thou here,

p

chia - mo te, dolce p ten. *pp*
Art thou there? spe - - - ro e so -
Dear heart! ah, I

cresc.

pp *p col canto pp*

(a piacere) *p* *p*

spi - - - - - ro. Ah! _____ O del mio dol - ce ar
love _____ thea! Ah! _____ o my be - lov'd, I

p

dor____ bra - ma - to og - get - - to, bra - ma - to og -
sigh;____ for thee I lan - - guish, for thee I

p

get - - - - to, L'au - ra che tu re -
lan - - - - guish. oft do I dream thou'rt

spi - - - ri, al - fin re -
 near me, I feel thy

spi - - - ro, al - - -
 pres - - - ence, I

fin, al - fin re - spi - - - - - ro.
 feel, I feel thee near me.

p

Barcarola Veneziana

Venetian Barcarole

Old Venezian

Larghetto

1. La not - te xe bel - la fa pre - sto Ni - net - ta an -
 2. A To - ni gho di - to, ch'el fel - se ne ca - va per
 1. Ni - net - ta, Ni - net - ta, the world is a - dream - ing, The
 2. The breez - es of night, love, so gen - tly are whis - pring, The

de - mo in bar - chet - ta i fresch - ia cia - par; che gus - to con - tar - se - la so -
 go - der sta ba - va che su - pia dal mar; ti pol - de la vento - la far
 moon - light is gleam - ing, my barque is a - float, O hear now the night - in - gale, sing
 ech - oes re - peat - ing, in - tone but thy name: Pray o - pen thy win - dow, dear; that

le - ti in la - gu - na e al chia - ro de lu - na sen - tir - se a vo - gar; sen -
 sen - za, mia ca - ra, chei zef - fi - ria ga - ra ne vuol sven - to - lar; ne
 soft - ly a - bove thee While I breathe my pas - sion, in sweet - est of song, in
 zeph - yrs may waft thee My love and my long - ing, in sweet - est of song, in

rall.

tir - se a vo - gar.
vuol sven - to - lar.
sweet - est of song.
sweet - est of song.

p dolce

3. Non ba - da a ste fro tole so -
3. O lean from thy lat-tice, thine

rall.

a tempo

le - ti nù se - mo e To - niel so re - mo l'è at - ten - to a me - nar, nol
eyes bright-ly spark-ling, The world now is si - lent, the breez - es are hushed, Be -

ve - de, nol sen - te, l'è un o - mo de stuc - co, da gon - zo, da cucco a
lov - ed O hear me, my sad heart is break - ing, O hear me be - lov - ed, or

espr.

cresc.

tempo el sa far; a tempo el sa far.
I die of love, or I die of love.

mf

p

rall.

a tempo 5 1

2d.

*

2d.

Air de Nicolette
 dans
Aucassin et Nicolette
 Heart of hearts

ANDRÉ E. M. GRÉTRY
 1741 – 1813

Andante non troppo

Cher ob - jet de ma pen - sè - e, | Es - pè -
 Heart of hearts! o my be - lov - ed, Thou - art

pp

ran - ce de mon cœur, Au - cas - sin, Au-cas - sin, m'as -
 life and love to me. Au - cas - sin, Au-cas - sin, hast -

tu lais - sé - e En proie au plus grand mal - heur, au plus
 thou for - got - ten and left me to grieve a - lone? Ah! to

grand mal - heur.
 grieve a - lone!

Seule, et dans ce
 Lone - ly in the

mf

fp

lieu sau - va - ge, Ciel, que vais - je de - ve - nir!
 land of stran - gers, Ah, what shall my fate de - cide?

Mais il est dans l'es - cla - va - ge,
 Still, not vain these hours of an - guish,

Mais il est dans l'es-cla-va - ge, Il ne peut me se-cou-rir, me se-cou-rir. Cou -
 Still, not vain these hours of an - guish If they bring thee to my side, thee to my side. Ah,

Allo assai

rons me li-vrer à son pè-re, Ah! qu'ai-je à re-dou-ter, hè - las! Ses mal -
 haste thee to free me, be-lov-ed! Ah! Fear has come up-on me now Lest my

Allo assai

mf

heurs et ma mi - sè - re, Fi - ni - raient par mon tré - pas. Cher ob -
grief and bit - ter sor - row End - ed be by death a - lone. Heart of

jet de ma pen - sé - e, Es - pé - ran - ce de mon cœur, Au - cas -
hearts! O my be - lov - ed, Thou art life and love to me. Au - cas -

sin, mäs - tu lais - sée En proie au plus grand mal - heur hé -
sin, hast thou for - got and left me to grieve a - lone? A -

Andante (Tempo I)

las Seul ob - jet de ma pen - sé - - e,
las! Hearts of hearts! O my be - lov - - ed,

Andante (Tempo I)

Es - pé - ran - ce de mon cœur, Au - cas - sin, Au - cas -
 Thou art life and love to me. Au - cas - sin, Au - cas -

sin, m'as tu lais - sé - e En proie au plus grand mal -
 sin, hast thou for - got - ten and left me to grieve a -

heur Cher ob - jet de ma pen - sé - e Es - pé -
 lone? Heart of hearts! O my be - lov - ed, Thou art

pp

ran - ce de mon cœur, Au - cas - sin!
 life and love to me! Au - cas - sin!

m'as - tu_ lais - sé - e En proie
 Hast thou_ for - got - en, Leav - ing
 cresc. f p

au plus grand mal-heur, au plus grand mal - heur, au plus grand mal -
 me to grieve a - lone, leav - ing me a - lone, leav - ing me a -
 Ped. Ped. Ped. Ped. Ped. Ped.

heur, en proie au plus grand mal - heur.
 lone to grieve, to my grief a - lone!

Ped. Ped. Ped. * f f

Vittoria, Vittoria!

Victorious, victorious!

GIACOMO CARISSIMI

1604?-1674

Allegro

Vit - to - ria! Vit - to - ria! Vit - to - ria vit -
Vic - to - rious, Vic - to - rious, Vic - to - rious, Vic -

to - ria mio co - - re! Non la - gri-mar più, Non
to - rious, I con - - quer! No lon - ger I weep, No

la - gri-mar più, È sciol - ta d'A - mo - re La vil ser - vi - tù; Vit -
lon - ger I weep, At last I am free from the thralldom of love. Vic -

to-ria Vit - to-ria mio co - re! Non la - gri - mar più, È
 to-rious, Vic - to-rious, I con - quer! No lon - ger I weep, At

mf

sciol-ta d'A - mo - re la vil ser - vi - tù; È sciol - - -
 last I am free from the thrall-dom of love, At last

f

- - - - - ta d'A - mo - re La vil ser - vi - tù!
 I am free from the thrall-dom of love!

f

Già l'em-pia a tuo i dan-ni Fra stu-o-lo di sgua-r-di, Con
 No more do I sor-row; Love's em-pire is end-ed, And

p

d.

d.

vez - zi bu - giar - di Di - spo - se gl'in - gan - - ni; Le
 bold - ly I laugh at the arts once al - lur - - ing. No

fro - de, gli af-fan - ni Non han-no più lo - - co, Del cru - do suo
 sigh-ing, no pin-ing, Com - pell me to weep - - ing. My pas-sion and

mf

d.

d.

d.

d.

fo - co, È spen - to l'ar - do - - re! Vitt - to - ria! Vitt -
yearn - ing, No lon - ger I'm feel - - ing. Vic - to - rious, Vic -

A musical score for voice and piano. The vocal line is in soprano C major, 2/4 time. The piano accompaniment is in basso continuo style. The lyrics are in Italian and English. The vocal part starts with a melodic line of eighth and sixteenth notes, followed by a sustained note. The piano part provides harmonic support with sustained notes and chords. The dynamic is marked 'p' (piano) in the vocal line.

cresc. *f*

più, Non la - gri-mar più, È sciol - ta d'A - mo - re La vil ser - vi-
weep, No lon - ger I weep, At last I am free from the thrall-dom of

cresc.

ta d'A - mo - re La vil ser - vi - tù!
 I am free from the thrall-dom of love!

Da lu - ci ri -
 My love's strange ca -

den - ti Non e - sce più stra - le, Che pia - ga mor - ta - le Nel
 pri - ces No lon - ger I'm fear - ing, And sub - tile temp - tu - tions But

pet - to m'av - ven - ti: Nel duol ne' tor - men - ti Jo più non mi
 fill me with loath - ing. No charms now can move me, No sweet, dul - cet

sfac - - cio, È rot - to o-gni lac - cio, Spa - ri - to il ti - mo
 plead - - ing, No tears of re - pent - ance Can tempt me to yield -

re! Vit - to - ria Vit - to - ria! Vit - to - ria vit - to - ria mio co - -
ing. Vic - to - rious, I con - -

re! Non la - gri-mar più, Non la - gri-mar più, È sciol - ta d'A-
quer! No lon - ger I weep, No lon - ger I weep, At last I am

mo - re La vil ser - vi - tù; È sciol - - - - -
free from the thrall-dom of love, At last

ta d'A - mo - re La vil ser - vi - tù!
I am free from the thrall-dom of love!

Morir vogl'io

That I might die

Aria

EMANUELE D'ASTORGA
1681 - 1736

Allegro moderato

Mo - rir vogl' i - o, se del mio af - fan - no
That I might die! If heav'n in pit - y

il ciel ti - ran - no non ha pie - tà, se del mio af -
grant me no res - pite from my great woe. If heav'n pit - y

fan - no il ciel ti - ran - no non ha - pie - tà, del mio af-
 not, nor res - pite grant me from my - great woe; grant no

p dolce

fan - no non ha - pie - tà, vogl' io - mo - rir, vogl' io - mo -
 res - pite from my - great woe. Might I - but die! Might I - but

rir, mo - rir vogl' i - o, se del mio af -
 die! That I might die! If heav'n in

fan - no il ciel ti - ran - no, il ciel ti - ran - no non
 pit - y grant me no res - pite, grant me no res - pite from

ha pie - tà, vogl - io mo - rir, vogl - io mo - rir, se del mio af -
 my great woe, Might I die, Might I die if heav'n in

fan - no il ciel ti - ran - no non ha pie - tà.
 pit - y grant no res - pite from my great woe.

Fine

A - vrà pur fi - ne con la mia mor - te del - la mia
 At last 'tvere end - ed, my bit - ter sor - row, My grief and

cresc.

sor - te, del - la mia sor - te la cru - del - tà,
 an - guish, If death de - lay not, but wel - come me,

cresc.

a - vrà pur fi - ne con la mia mor - te del - la mia sor - te,
 At last 'twere end - ed, My bit - ter sor - row, My grief and an - guish,

del - la mia sor - te la cru - del - tà, con la mia
 If death de - lay not, but wel - come me; My bit - ter

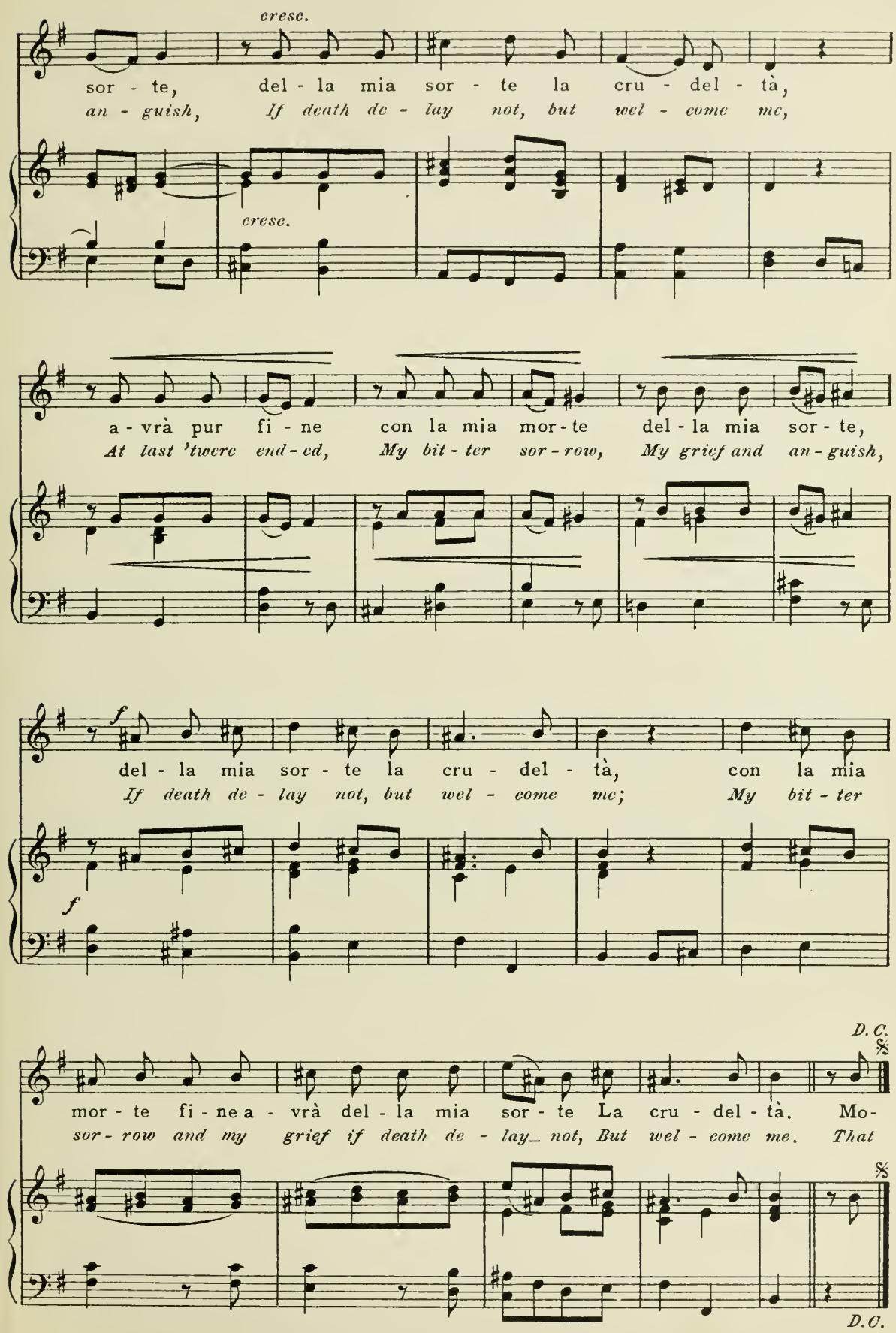
f

mor - te fi - ne a - vrà del - la mia sor - te La cru - del - tà. Mo -
 sor - row and my grief if death de - lay not, But wel - come me. That

D. C. 

D. C. 

D. C. 



As I walked forth one summer Day

ROBERT JOHNSON
(1659)

Lento mesto

As I walk'd forth one sum - mer - day,
Then round the mea - dow did she walk,
The flow - ers of the sweet-est scents
When she had fill'd her a - pron full

To view the
Catching each
She bound a -
Of such green



mea - dows sweet and gay,
flow - er by the stalk,
- bout with knot - ty bents;
things as she could cull;

A plea - sant bow - er I es-pied,
Such flow'rs as in the mea-dow grew,
And as she bound them up in bands,
The green leaves serv'd her for a bed,



Stand - ing fast by a - ri - ver side. And in't a mai - den
The dead man's thumb, an herb all blue. And as she pull'd them,
She wept, she sigh'd and wrung her hands. A - las! A - las! A -
The flow'rs a pil - low for her head. Then down she lay, ne'er



I heard cry,
still cried she,
las cried she,
more did speak;

A - las! A - las! There's none e'er lov'd as I.
A - las! A - las! none e - ver lov'd like me.
A - las! A - las! was none e'er lov'd like me.
A - las! A - las! with love her heart did break.



Fanciulla son io

I know not Lord Love

LUIGI ROSSI
1620

Allegretto grazioso

Fan - ciul - la son io ch'a - ma - re non
I know not Lord Love. My heart still is

p

so ch'a - ma - re non so ch'a - ma - re non so, ahi ahi
free, My heart still is free, My heart still is free. Ah! Ah!

Che mi mo - ri - rò! ahi Che mi mo - ri - rò!
Gay de - ceiv - er he! Ah! Gay de - ceiv - er he!

f

Se vuoi ch'io t'a - do - ri Non es - ser cru - de - le, Tor - menti e que -
 His darts ne'er can harm me, His wiles ne'er dis - arm me, His arts ne'er can

re - le Non sente il mio co - re Nel petto il do - lo - re Sof - frir non po -
 charm me, Tho' he may be clev - er. I ne'er shall ad - mit him; He shall not know

rit.

a tempo

trò. Fan - ciul - la son io ch'a - ma - re non so ch'a - ma - re non
 me! I know not Lord Love! My — heart still is free, My heart still is

p

so ch'a - ma - re non so ahi ahi Che mi mo - ri - rò!
free, My heart still is free. ah! Ah! gay de - ceiv - er he!

c

Che mi mo - ri - rò! ahi Che mi mo - ri - rò!
Gay de - ceiv - er he! Ah! Gay de - ceiv - er

p

ro! Che mi mo - ri - rò!
he! Gay de - ceiv - er he!

rit.

a tempo

f



Tuo stra-le do - ra - to Non s'ar - ma d'af - fan - ni, Ne - mi - co a'miei
 Tho' he come to woo me He can - not un - do me, Of naught I shall



dan - ni Non es - ser in - gra - to; Mio te - ne - ro sta - to Sof - frir non lo
 rue me Tho' he sue for - ev - er. I ne'er should be - lieve him How - e'er fair he



può Fan - ciul - la son io ch'a - ma - re non so ch'a - ma - re non
 be! I know not Lord Love! My - heart still is free, My heart still is



so ch'a - ma - re non so, ahi ahi Che mi mo - ri -
 free, My — heart still is free. Ah! ah! Gay de - ceiv - er

ri - rò! ahi ahi Che mi mo - ri - rò! Che mi mo - ri -
 he! Ah! Ah! Gay de - ceiv - er he! Gay de - ceiv - er

rit. a tempo
 rò! Che mi mo - ri - rò! Quel cor che t'ac -
 he! Gay de - ceiv - er he! Tho' he come be -

p

ce - se E l'al - ma ti die - de Con dol - ce mer -
 guil - ing With tears or with smil - ing, He'll find me de -

ce - de Ti spe - ra cor - te - se; Ol - trag-gied of - fe - se Sof - fri - re non
 fy - ing And soft-heart-ed nev - er. I ne'er shall re - ceive him Save most scorn-ful -

rit.

a tempo

può Fan - ciul - la son io ch'a - ma - re non so ch'a - ma - re non
 ly! I know not Lord Love! My - heart still is free, My heart still is

p

so ch'a - ma - re non so ahi_ ahi_ Che mi mo - ri -
 free, My heart still is free. Ah!_ Ah!_ Gay de - ceiv - er_

rò! Che mi mo - ri - rò! Che mi mo - ri - rò! ahi
 he! Gay de - ceiv - er he! Gay de - ceiv - er he! Ah!

Che mi mo - ri - rò!
 Gay de - ceiv - er he!

rit. *a tempo*
 ahi _____ Che mi mo - ri - rò!
 Ah! _____ De- ceiv - er is he!
 pp f
 Deh guar - da mia vi - ta, Deh sen - ti i miei prie - ghi, Non fia ch'io ti
 I'll bid him be go - ing, Not car - ing nor know - ing To what oth - ers
 p
 rit.
 nie - ghi Mer - cè più gra - di - ta; Ed a più fio - ri - ta Al - lor ti da -
 show - ing the tempt - ings he of - fer. For - ev - er I'll spurn him, And right mer - ri -
 cresc. rit.

a tempo

rò Fan-ciu-l - la son io ch'a - ma - re non so ch'a - ma - re non
ly. I know not Lord Love! My heart still is free, My heart still is

so ahi ahi Che mi mo - ri - rò! ahi
free. Ah Ah! Gay de - ceiv - er, he. Ah!

cresc.

Che mi mo - ri - rò! Che mi mo - ri - rò!
Gay de - ceiv - er he! Gay de - ceiv - er he!

rall.

Adagio

Che mi mo - ri - rò!
Gay de - ceiv - er he!

Adagio

Che mi mo - ri - rò.
De - ceiv - er is he!

Lento

Dell' antro magico

Gates of gloom

FRANCESCO CAVALLI

1599 - 1676

Allegro agitato



Allegretto marcato



car - - di-ni Il var-co a-pri - - te-mi
wel - - come me, Swing on your clank - - ing chains.



*E fra le te - ne-bri Del ne - gro o - spi - zi - o La - scia - te -
Deep in your shadows drear, My soul can feel no fear, O - pen to*

p *cresc.* *f*

*mi.
me.* *Allegro agitato*

f

Allegretto mod to *cresc.*

*Sull' ar - ca or - ri - bi - le Del la - go
Out thro' the drear - y night, I sce a*

p *cresc.*

*Sti - gi-o I fuo-chi splen - di - no
gleam - ing light, Vis - ion of heav'n to me.*

f

cresc.

 E sù ne man - di - no Fu - mi che tur - - - bi - no
 "Light be thou guide for me! Keep to e - - ter - - - ni - ty"

-

 La lu - ce al di.
 My wear - y soul!""

f

 f

cresc.

 f

Das Glück der Freundschaft

The Happiness of Friendship

BEETHOVEN Op. 88
1770-1827

Allegretto

Der lebt ein Le-ben won - nig - lich, dess Herz ein Herz ge -
He lives a life of true de-light Whose heart a heart has

winnt; —— ge - theil-te Lust ver - dop - pelt sich, ge - theil-ter Gram zer -
won: —— Im - part-ed joy is twice as bright, Im - part-ed grief is

leggiero

rinnt. Be - blüm-te We - ge wan - delt ab, wenn trau-li - ches Ge -
gone. On flow'r-em - bell-ished paths he treads, Whom kind-ly com-rades

leit, den Arm die gold'-ne Freund-schaftgab in die-
guide, Whom ne - ver - jail - ing friend - ship leads, What - e'er in life be -

decrease p

Animato

Zeit.
tide.

in tempo

Sie weckt die Kraft und
The strength it nerves, the

Animato

mf

dim. p in tempo

spornt den Muth zu schönen Tha - ten nur, und nährt in uns die
cour - age fires, For high and no - ble deeds; And all our deep - est

heil' - ge Glut für Wahr-heit und Na - tur Er - rei - chet hat des
best de-sires For truth and na - ture feeds. But his is For - tune's

Glü - ckes Ziel, wer ei - ne Freun-din fand, mit der der Lie - be
chief - est prize, Who has a maid-en found, With whom, in love's most

Zart - ge-fühl ihn in - nig - lich ver - band. Ent -
ten - derties, His heart is in - ly bound. For

zückt von ihr, ihr bei - ge - sellt, ver - schö - nert sich die
him her charm, her pre - sent grace, Life's wea - ry ways be -

Bahn; durch sie al - lein blüht ihm die Welt und
guile: Through her earth wears a fair - er face, And

deere

cresc. *f*

deere

cresc. *f*

deere

Al - les lacht ihn an, Al - les,
all things seem to smile, all things,

p

a piacere

Al - les, Al - les lacht ihn an. Der
all things, all things seem to smile. He

p dolce

cresc.

f

p

nuto

lebt ein Le - ben won - nig - lich, dess Herz ein Herz ge -
lives a life of true de - light, Whose heart a heart has

ritenuto

p dolce

a tempo

winnt; ge - theil - te_ Lust_ ver - dop - pelt_ sich, ge -
won: Im - part - ed_ joy_ is_ twice as_ bright, Im -

a tempo

cresc.

p

theil - ter, gram zer - rinnt,
part - ed grief is - gone,
ge - theil - te
Im - part - ed

Lust ver - dop - pelt sich, ge - theil - ter Gram, ge -
joy is twice as bright, Im - part - ed grief, im -

poco Adagio *Tempo I*

theil - ter Gram, ge - theil - ter Gram zer - rinnt.
part - ed grief, im - part - ed grief is - gone.

Rd. *

tr.

cresc.

f

f

p

Rd. *

Aux échos des bois

(In the shady woods)

Air de Danse

Air Romanesque
1570

2

mf

con pedale

p

Aux é-chos des bois, Aux sou-
In the sha-dy woods'neath the

pirs du feuil - la - ge, Me - lez, char-mants haut-bois, Un doux ra -
slow wav-ing tree - tops Let flutes a - wake a - gain The wond-rous

ma gè, Et parvos ac-cords, Surla ver - te fou - ge - re At-tir-ez
sweet refrain With their soft-est calls woo the maid-en all love-ly That she may

la ber-gè-re Qu'ap-pel-ent mes trans-ports. Mon coeur plein d'el - le,
come to meet me, She whom I do a - dore. I dream of none else

mf

Veut at - ten - drir Son coeur re - bel - le, Ou bien mou - rir!
Sad - ly I wait un - til she love me, Or I will die.

dim.

“Ô Ma-de - lei - ne, Cède auxa - mours _____ Le lierre au chê - ne
 “O dearest Ma - de-leine Prayheed my love. _____ The i - vy to the oak

S'un - it tou - jours. Qu'à ma chan-son Vol-ti - geant en ca - den - ce,
 clings ev - er - more. O let my song in its rhy - themen - tranc - ing

Ton pied mi - gnon Vienne a - ni - mer la dan - se; Et qu'en bond-is -
 Your dainty feet tempt to join me in danc - ing. Then would we u -

imando al fine

sant, Ton cor - sa - ge d'a - beil - le, D'un très - or nais - sant Entr'ou -
 nite speed-ing fast - er and fast - er, 'Till your throb-bing breasts, warn-ing

vre la mer - veil - le! Pour le ten-dre souci _____ Qui m'en - traî - ne,
 give of dis - as - ter By all the tender love _____ which en-thralls me,

J'implore ta mer-ci _____ O ma rei - ne! Et si la dan - se _____
 I beg you pit - y take _____ my be - lov - ed; And as the dance draws us

nous en - chaî - ne, Lais - se l'a - mour nous en - chaî - ner aus - si!
 clos - er and clos - er Let love u - nite us as lov - ers for aye,

Et si la dan - se _____ nous en - chaî - ne, Lais - se l'a -
 And as the dance draws _____ us still clos - er Let love u -
 cresc. e string.

mour nous en - chaî - ner aus - si!» Adolph Larmande
 nite us as lov - ers for aye!" f dim.

smorzando

a tempo

spe - ra! po - trai d'al - tro og - get - to più lie - to go -
on - ward! For thou must find an - oth - er, With face far more

pp *mf* *a tempo* *calando*

a tempo animato cresc. *radolcendo* *riten.*

der, go - der, più lie - to go - der, più lie - to go - der! Con -
fair, more fair, With face far more fair, With face far more fair, For -

a tempo animato *p* *cresc.* *radolcendo* *p riten.*

Red. *

a tempo *p* *cresc.* *f*

so - la - ti! po - trai d'al - tro og - get - to più
get thy grief! For thou'lt find an - oth - er, With

col canto *mf a tempo* *p cresc.* *animando* *f*

rit. *dim. rit.* *p a tempo*

lie - to go - der, più lie - to go - der.
face - far more fair, With face far - more - fair.

rit. (col canto) *dim. rit.* *p a tempo* *pp*

riten.

La stel - la più
The heav - ens may

con Pedale

fie - ra, se can - gia d'a - spet - to, può an -
threat - en, The sun - shine must fol - low, The

co - ra l'af - fan - no mu - ta - re in pia - cer, - mu -
clouds now o'er - hang - ing Will van - ish in air, - will

ta - re in pia - cer, può an - co - ra l'af - fan - no, l'af - fan -
van - ish in - air; The clouds now o'er - hang - ing, o'er - hang -

a piacere

rit.
no mu - ta - re in pia - cer! Con - so - la - ti! —
ing Will van - ish in air! For - get thy grief! —
e
Press

spé - ra! —
on - ward! —
po - trai d'al - tro og - get - to più
For thou must find an - oth - er With
cresc.

Red. *

lie - to go - der, — più lie - to go - der, con - so - la - ti!
face far more fair, — With face far more fair! For - get thy grief!
riten.

Red. *

a tempo
e spe - ra!
Press on - ward!
po - trai d'al - tro og - get - to più
For thou must find an - oth - er With
a tempo

calando a tempo animato radolcendo
lie - to go - der, go - der, più lie - to go - der, più lie - to go - der,
face far more fair, more fair, With face far more fair, with face far more fair

calando a tempo animato radolcendo
erese. erese.

p riten. a tempo animando crese.
der! Con - so - la - ti! po - tri - d'al - tro og - get - to più
fair! For - get thy grief! For thou'lt find an - oth - er With

p riten. col canto a tempo p erese.
animando

rit. a piacere con espressione
lie - to go - der, più lie - to, più lie - to go - der.
face far more fair, an - oth - er - with face far more fair!

rit. (col canto) p a tempo
pp lento
Spe - ra!
On - ward!

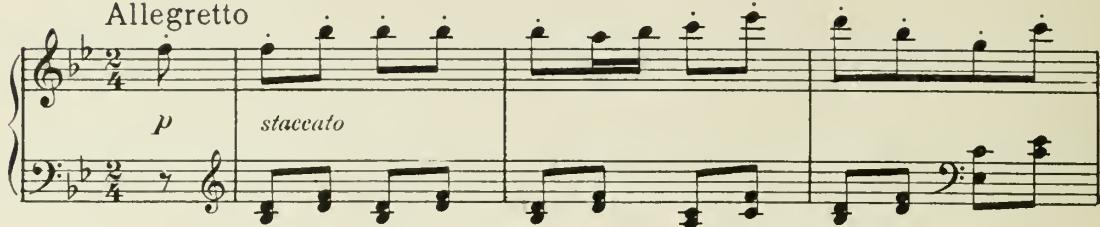
f marcato p con duolo f riten. pp lento
dim.

On Richmond Hill there lives a Lass ✓

(The Lass of Richmond Hill)

JAMES HOOK
1746-1827

Allegretto



1. On Rich - mond Hill there lives a — lass More
 2. Ye Ze - phrys gay that fan the air And
 3. How hap - py will that shep - herd be Who



bright than May - day morn, _____ Whose charms all oth - er
 wan - ton thro' the grove, _____ Oh whis - per to the
 calls this nymph his own, _____ Oh may her choice be



maids sur - pass, A rose with - out a thorn.
charm-ing fair I die for her I love.
fix'd on me; Mine's fix'd on her a - lone.

1. 2. 3. This lass so neat, with

smiles so sweet, Has won my right good will, I'd

crowns re - sign to call thee mine, Sweet lass of Rich-mond

crowns re - sign to call thee mine, Sweet lass of Rich-mond

Hill! Sweet lass of Rich - mond Hill, Sweet

lass of Rich-mond Hill, I'd crowns re-sign to

call thee mine, Sweet lass of Rich-mond Hill.

Che fiero costume

With cunning conniving

GIOVANNI LEGRENZI
1625 - 1690

Allegretto

1. Che fie - ro co - stu - me Da li - ge - ro
 2. Che cru - do de - sti - no Che un cie - co bam -
 1. *With cun - ning con - niv - ing and ev - 'ry art*
 2. *This wee wing - ed mite, tho' de - priv'd of his*

nu - me Che a for - za di pe - ne si fac - cia a - do - rar, si fac - cia a - do - rar
 bi - no Con boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar
 striv-ing, *The blind god of Love doth as-sail ev - 'ry heart, as-sail ev - 'ry heart,*
 sight; *Lo! With aim quite un - err - ing hath brought me to sighs, hath brought me to sighs,*

Che a for - za di pe - ne si fac - cia a - do - rar. —
 Con boc - ca di lat - te si fac - cia sti - mar. —
The blind god of Love doth as-sail ev - 'ry heart. —
With aim quite un - err - ing hath brought me to sighs. —

E pur nell' ar - do - re Il dio tra - di -
 Ma que - sto ti - ran - no Con bar - ba-ro in -
 Full ten - der - ly steal - ing, doth wound past all
 Yet I am his debt - or, for what, pray, is

p

to - re Per va - go sem-bian - te mi fe'i - do - la - trar -
 gan - no En - tran - do per gli oc - chi mi fe' so - spi - rar -
 heal - ing And poi - son each vic - tim with his fier - y dart, -
 bet - ter Than lov - ing and see - ing thro' love's blind - ed eyes, -

Per va - go sem -
 En - tran - do per
 And poi - son each
 Than lov - ing and

mf p

bian - te mi fe'i - do - la - trar -
 gli oc - chi mi fe' so - spi - rar -
 vic - tim with his fier - y dart.
 see - ing thro' love's blind - ed eyes?

Che fie - ro co - stu - me Da li - ge - ro
 Che cru - do de - sti - no che uncie - co bam -
 With cun - ning con - niv - ing and ev - 'ry art
 This wee wing - ed mite, tho' de - priv'd of his

p

nu-me Che a for - za di pe - ne si fac-cia a-do-rar, si fac-cia a-do-rar,
 bi - no Con boc - ca di lat - te si fac - cia sti - mar, si fac - cia sti - mar,
 striv-ing, The blind god of Love doth as-sail ev'-ry heart, as-sail ev'-ry heart,
 sight, Lo! With aim quite un-err-ing hath brought me to sighs, hath brought me to sighs,-

Che a for - za di pe - ne si fac-cia a-do - rar.
 Con boc - ca di lat - te si fac - cia sti - mar.
 The blind god of Love doth as-sail ev - 'ry heart.
 With aim quite un - err - ing hath brought me to sighs.-

The Summer Heats bestowing

STEPHEN STORACE
1763-1796

Andante semplice

Sheet music for 'The Summer Heats bestowing' by Stephen Storace, Andante semplice. The music is in common time, key of G major (two sharps). The vocal line is supported by a piano accompaniment.

The lyrics are as follows:

The sum-mer heats be -
stow - ing Their in-fluence on the rose, — Per-fect its charms while blow - ing, And
ev -'ry charm dis - close Yet sum-mer suns de - ny-ing The Ze-phyrand the
show'r Their fer-vid glow ap -ply-ing Des - troy their fav-rite flow'r-ah The

sum-mer heats be - stow - ing Their in-fluence on the rose, — Per-

p

fect its charms while blow - ing, And ev'-ry charm dis - close.

mf

To love - sick hearts, re - quir - ing The

p

sun-shine of suc - cess, Con - ti - nual bliss de - sir - ing Yet

cresc. *dim.*

sick-ens with ex - cess. The fond the se-cret tear Soft pas-sion keeps a -

f *p*

live, The breath of doubt, of fear,— Like Ze-phyrs bid it -

mf

rall. thrive ————— The sum-mer heats be - stow - ing, Their

p

in-fluence on the rose, ————— Per-fect its charms while blow - ing And

ev - 'ry charm dis - close ————— And ev - 'ry charm dis - close ————— And

mf

rall. ev - - - 'ry charm dis - close. (From Cobb's Farce 'The doctor and the Apothecary')

Come raggio di sol

As rays of setting sun

Aria

ANTONIO CALDARA
(1671 - 1763)

Sostenuto

Co - me rag - gio di sol mi - te e se - re - no,
As rays of set - ting sun soft - ly re - flect - ing,

co - me rag - gio di sol mi - te e se - re - no
As rays of set - ting sun soft - ly re - flect - ing,

so - vra pla - ci - di flut - ti si ri - po - sa,
o - ver rip - ples of wa - ter, gay are danc - ing;

animando

men - tre del ma - re, men - tre del ma - re nel pro -
While in the o - cean, while in the o - cean Far be -

animando

cresc. poco a poco

fon - do se - no sta la tem - pe -
low in wait - ing A storm is hid -

cresc. poco a poco

f rall. a tempo

sta a - sco - sa:
ing, is hid - ing:

rall. a tempo

f

p

co - si ri - so ta - lor ga - io e pa - ca - to di con -
So a smile that may speak of sweet con - tent - ment And as -

pp

ten - to, di gio - ia un lab - bro in - fio - ra,
 sur - ance that joys a - wait the mor - row

men - tre nel suo se - gre - to il cor pia - ga - - -
 May hide with - in the heart's in - ner - most re - cess - - -

to - rit. dim.
 es - s'an - go - scia e si mar - to - - -
 A bit - ter, fear - ful sor - - -

pp
 ra...
 row...

pp
 ppp

Cherry Ripe

C. E. HORN
1786-1849

Andantino

Sheet music for the first system. The key signature is B-flat major (two flats). The tempo is Andantino. The vocal line starts with a rest, followed by a melodic line with eighth and sixteenth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. The instruction "legato" is written below the piano part.

Sheet music for the second system. The key signature is B-flat major. The vocal line continues with eighth and sixteenth-note patterns. The piano accompaniment features eighth-note chords and a dynamic marking "cresc." above the piano part. The instruction "f" (forte) is placed above the piano part in the middle of the system.

Sheet music for the third system. The vocal line includes lyrics: "Cher-ry ripe, cher-ry ripe, ripe I cry;— Full and fair ones come and buy—". The piano accompaniment consists of eighth-note chords. The dynamic marking "p" (piano) is placed above the piano part.

Sheet music for the fourth system. The vocal line continues with the lyrics: "Cher-ry ripe, cher-ry ripe, ripe I— cry;— Full and fair ones, come and buy.". The piano accompaniment consists of eighth-note chords.

animato un poco

If so be you ask me where,

They do grow I an - swer there, Where my Ju - lia's lips do smile,

There's the land or cher - ry Isle There's the land or cher - ry Isle.

Cher-ry ripe, cher-ry ripe, ripe I cry;— Full and fair ones come and buy,—

Cher-ry ripe,cher-ry ripe, ripe I— cry; Full and fair ones come and buy.

Where my Ju - lia's lips do smile There's the land of cher - ry Isle.

There plan-ta-tions ful - ly show, All the year where cher - ries grow.

All the year where cher - ries grow. Cher - ry ripe, cher - ry ripe,

ripe I — cry; — Full and fair ones, come and buy. —

rallent.

Full and fair ones come and buy.

The musical score consists of six staves of music for voice and piano. The top two staves are for the voice, with the first staff in treble clef and the second in bass clef. The bottom four staves are for the piano. The music is in common time, with a key signature of one flat. The lyrics are integrated into the musical lines. Dynamic markings include 'mf' (mezzo-forte) for the piano accompaniment in the first section, 'dim.' (diminuendo) for the piano in the middle section, and 'p' (piano) for the piano in the final section. The vocal line features various note values including eighth and sixteenth notes. The piano part includes chords and bass notes. The score is divided into three main sections by the lyrics, with a final section marked 'rallent.' (rallentando).

Frag' ob die Rose

Arie der Wienerin aus Susanne

Ask if yon damask rose be sweet

GEORGE FREDERICK HÄNDEL 1685 - 1759

Non troppo presto

1. Frag' ob die Ro - se
2. Frag' ob von ih - rem
3. Der Kriegsruhm sei des
1. Ask if yon dam - ask
2. Say, will the vul - ture
3. The spoils of war let

süss von Duft, die rings - um würzt die Lust; dann frag' die Schä-fer
 Mor-gen - lied die mun - tre Ler - che schied, frag', ob vom Rau - be
 Hel - den Heil, die Pracht des Mächt'gen Theil, des Sän - gers soll der
rose be sweet, that scents the am - bient air? then ask each shep - herd
leave his prey, and war - ble thro' the grove; bid wan - ton lin - nets
he - roes share, let pride in splen - dor shine; ye bards un - en - vy'd

auf den Höhn, ob nicht mein Mäd - chen schön, ob nicht, ob nicht mein
 lässt der Leu, dann frag', ob ich ihr treu, dann frag', dann frag', ob
 Lor beer sein, ist nur mein Mäd - chen mein, ist nur, ist nur mein
that you meet if dear Su - san - nū's fair, if dear, — dear Su -
quit the spray, then doubt the shep - herd's love, then doubt, — doubt the
laur - els wear; be fair Su - san - na mine, be fair, — fair Su -

Mäd - chen schön, ob nicht mein Mäd - chen schön? Frag' ob die Ro - se
 ich ihr treu, dann frag', ob ich ihr treu! Frag' ob von ih - rem
 Mäd - chen mein, ist nur mein Mäd - chen mein. Der Kriegsruhm sei des
san - nū's fair, if dear Su - san - nū's fair? Ask if yon dam - ask
shep - herd's love, then doubt the shep - herd's love. Say, will the vul - ture
san - na mine, be fair Su - san - na mine. The spoils of war let

p *erese.*

süss von Duft, die rings - um würzt die Luft; dann frag' die Schä - fer
 Mor - gen - lied, die mun - tre Ler - che schied, frag', ob vom Rau - be
 Hel - den Heil, die Pracht des Mächt'gen Theil, des Sän - gers soll der
 rose be sweet, that scents the am - bient air? then ask each shep - herd
 - leave his prey, and war - ble thro' the grove; bid wan - ton lin - nets
 he - roes share, let pride in splen - dor shine; ye bards un - en - vy'd

p *erese.*

poco allargando

auf den Höhn, ob nicht mein Mäd - chen schön, ob nicht mein Mäd - chen
 lässt der Leu, dann frag', ob ich ihr treu, dann frag', ob ich ihr
 Lor - beer sein, ist nur mein Mäd - chen mein, ist nur mein Mäd - chen
 that you meet if dear Su - san - na's fair, if dear Su - san - na's
 quii the spray, then doubt the shep - herd's love, then doubt the shep - herd's
 laur - els wear; be fair Su - san - na mine, be fair Su - san - na

poco allargando

f

schön?
 treu!
 mein.
 fair?
 love.
 mine.

a tempo

f

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